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THURSDAY, JANUARY 5.

To all—a joyous, prospering, and happy new year!—to the vast and accumulating people of the Musical World, both without and within our conservancy and jurisdiction; to the young and the old, the rich and the poor, the high and the humble, in music (for we are inclined to acknowledge no other grades of distinction); to our readers, especially; to our individual fellow-hoppers in particular; even to our enemies, if music and her priesthood can ever be in danger of such; and to those worst of foes, the luke-warm friends of our cause; to all, a year-full of life's good, and art's glory—and, as sponsors toast at a christening, "May the babe become a better man than his father," so, do we invoke the fates, to make every year better than its precursor, to the end of mundane time.

We trust the reader will find us in excellent humour and condition, as the honest and healthful are wont to be at this season; for we would fain so betoken our last year's welcome, and our new year's resolution to do, and to deserve; more than our vanity, or our modesty, (call it as you please—it is, perhaps, neither—or, it may be, compounded of both) cares, at present, to reveal. Thanks and promises are the most easily-moulded figures of speech imaginable; but we cherish too high an opinion of those whose eyes "look sunshine" upon our pages, to believe that they will expect other gratitude of us, than the flower offers to the day-beams, when it blooms and spreads its leaves vigorously beneath their cheering influence—and for promises and professions, we fancy the present generation is growing every day more heterodox and sceptic; for we find even Mr. Murphy's weather-bills discredited, and silver-mine shares at a ruinous discount. For our own parts, we have lost all faith in such

verbal pie-crusts, since her Majesty became the printed "Patroness" of the British Musician's Society, and the florescent Rubini made "last nights" perennial. We therefore, for the reader's assurance, and our own credit's sake, prefer to follow the laudable example of Charles Surface, and will "make no promises, as the best proof that we do not mean to break any."

Still, at the commencement of a new volume, and a new year, some prologue or exordium seems to form a part of the conventional courtesy between an editor and his readers—the adage says, "everything must have an end"—which lesson of philosophy inculcates a presumption that everything should also have a beginning; and as we desire not to excursionise from the beaten track, provided it be clean gravelled, and not over-clustered with brambles, we will just state, with courteous brevity,—that we mean to be honest—which our indulgent friends may, if they please, construe into more several virtues, than we will flatter ourselves by claiming; that we belong to no clique; that we are espoused to no class, and have lived long enough to hold our own judgment, such as it is, inflexible to the warping influence of any man's mere opinion; that we consider it our honourable duty to keep watch and ward for the sovereignty of Queen Art, and if need be, to battle for her interests, and those of her vast cosmopolite family; that we prefer to encourage, infinitely more than to reprobate—which we conceive to be the highest aim of true criticism; and that we love mercy, not less for her "twice-blessed" self, than from the conviction, that we have sins and weaknesses of our own to be forgiven. To one prejudice and predilection, we candidly plead guilty—a paramount feeling for the music and musicians of our country—arising partly from the charitable consideration, that the unfriended have the strongest claim, but

principally from the belief, that Genius is a boon of Providence to the world, and that it is the duty of every nation to foster its particular portion, however small or large it may be, for the benefit of the whole.

Such is our creed, such our intentions, such our hopes; and if we can present a diligent and faithful record of musical matters, contributing thereby to the history of the art—if we can offer suggestions of probable advantage, or make beacons out of past errors—if we can, in however small a degree, aid the spread of the art, and seduce its votaries into a closer communion and brotherhood—then, we feel that we may fairly take some credit to ourselves for an industrious duty done, and we are persuaded by experience, which is the only certain calculator, that such endeavours will not go unpaid. We protest that we are no knight-errant, to undertake this onerous chivalry for the mere love of it alone, or for the still more equivocal satisfaction of basking in the light of public attention; for we have long been imbued with the principle that "the labourer is worthy of his hire," and we are sure that there is enough of justice and generosity amongst mankind, despite the Income Tax, and the sophistries of modern morals, to remunerate and to reward whatever is found deserving. Finally, we but petition to be tested by the above avowal, and we are prepared to abide the issue.

Some apology is due to those kind and constant friends, who have urged the return of our journal to its original limits—we know that our motives will be deemed sufficing—we merge their individual conveniences, as we do our own, in the desire to keep pace with the expansion of the art in this country, and to assume an importance worthy of the subject to which we are devoted—so anxiously wishing, and hoping, we trust, in due course, to render the "Musical World" a fitting palladium of the World of Music,

and to merit and maintain the confiding support, alike of the wealthy and the peasant amateur, of the cultivated musician, and the humblest devotee—to each and every of whom, we once more breathe the most exhilarating and heart-born greetings of the season.

ENUNCIATION AND ACCENTUATION IN VOCAL MUSIC.

The study of our own language is a very important branch of elegant knowledge, and no attention should be spared to improve it as far as possible. A good enunciation is justly considered of the first importance to the clergyman, the barrister, the tragedian, and the public speaker; yet how much has this been neglected by the singer, in whom correct pronunciation is of the utmost importance, and who, without study, will be almost certain of falling into the vulgarisms of pronouncing a smile, *smidle*; a dew, *doo*; a farewell, *fare-wed-at*; a guile, *guidle*; a guilt, *gid-illt*; a health, *hed-ulth*; a fill, *fid-dle*; a girl, *girdle*; a river, *reever*; a bloom, *bul-loom*; and this utterly undiscovered by himself, until pointed out to him.

No person ought to attempt to sing any composition whatever without studying the words—not at the same time he studies the music, but previously, so as to be entirely master of them, and if they are committed to memory, so much the better. Then let the music be proceeded with.

Singers are apt to be very careless in this respect; they seldom think anything of the words except in connexion with the music; and yet it frequently happens that a word or a line is lost whilst the music is fresh in the memory—the chain of connexion in the poetry is lost; the singer is in confusion; and he jabbars a number of unmeaning sounds, or breaks down altogether. It is a common remark in the profession, that young ladies brought up partially to sing Italian and English, in the end sing neither one nor the other, but acquire a false pronunciation in both.

Since the days of Dr. Arne, the art of vocal pronunciation has been much neglected. The Doctor was very rigid in this matter, and all his pupils were remarkable for their attention to accent and pronunciation—the result of the Doctor's conceptions of what was calculated to touch the hearts and understandings of the auditors. The immense difficulties to be overcome to his satisfaction, we have it on record, were often accompanied by tears as impossibilities; but the Doctor knew otherwise. "It is, indeed, inconceivable," says a critic of that day, "what light the Doctor threw on the accentuation of every word—nay, on every

letter, whether commencing or finishing with either vowels or consonants, so as to render the sense of a song intelligible to the most common, as well as the most refined, ear: for though intellectual refinement may fall to the lot of few, and is not indeed necessary for all, nor is it indispensable that all men should know much of the science, it is absolutely necessary that all should *feel*, and possess sympathy in whatever affects their fellow-creatures. And this is the real cause why the most ignorant audiences of the galleries can often feel, and feel deeply, though they can assign no reason *why*."

Dr. Arne would pass whole mornings and never give up the idea that the poetry of a song ill-expressed was a nullity to the understanding, instead of a blaze of light; and the eccentric Doctor Kitchener, on the same subject, quaintly observes, "It is no matter how good your meat is, if not well dressed." Nor can it be supposed for a moment that Dr. Arne could ever have composed the music for Thomson's immortal song, "Rule Britannia,"—a song that none but a foreigner, Madame Catalani, ever did full justice to,—if he had not been inspired by the same fire that had been kindled in the poet's bosom. The faults in that beautiful song are the faults of the age, and which, had Dr. Arne lived a few years later, would have been corrected.

We are aware there are great difficulties in our language in this respect; for instance, our letter "a" has three distinct simple sounds as different from each other as any other three of the whole. In diphthongs, *a* enters into the various sounds ascribed to vowels, and the same may be said of the remaining four. There are nearly thirty ways in English of writing the twelve sounds attributed to *a*. Ten or twelve for each of the three sounds of *e*, and as many for those of *o* and *u*. For instance, we write the sound of *e* in *her* equally with every one of the five vowels, as in *altàr*, *altèr*, *stir*, *actòr*, *Arthùr*.

But all this only tends to show the English singer the absolute necessity of his studying the language, as well as the actor or the poet.

There are abundant compositions which show that the musician is often quite as ignorant of the genius of the language as the most indifferent singer. We could point out passages where the word "To" has been set to a run of bars, sounding like "To-ho-ho-ho-ho sing his praise;" whereas, in music, all such words as "from," "to," "of," "in," "and," "but," "on," &c. &c., are always to be not only unaccented, but passed over as slightly as possible. Whenever a singer finds a composer has set an insignificant word to an accented note, he may conclude the composer was no poet, but a man devoid of taste, whatever laboured harmonies he may have piled together. In setting words

to music, the greatest care ought to be taken, or both music and words may be rendered most offensively ridiculous. We have heard that beautiful hymn, "Adeste fideles," sung by whole congregations to words so adapted that in the last phrase they were thus repeated:—

"With legions of devils,
With legions of devils,
With legions of devils."

This, in public worship, is really shocking, and admits of no excuse; for there is no necessity to set such words to such a tune.

In the measure of four-time—say four crochets, or quarter-notes, in the measure,—there are two strong notes, and two weak ones; for the third note is marked less strongly than the first, but more so than the second or the fourth. There is consequently a constant musical accent in all pieces of measured music; and it is the business of the composer to adapt the accented words of the poetry to the accented notes in the measure. This constitutes one of the difficulties in adapting a German or an Italian opera, or the Latin words of sacred music, to the English stage or Church. The music has been originally adapted to words having a peculiar accent, and when the music is retained, and fresh words adapted, it is extremely difficult to make them agree with the accent of the music; and it frequently ends in a sort of compromise,—the music is altered to suit the words, and the words to suit the music, to the serious deterioration of both. Hence the *libretto* of the Italian opera is a source of constant complaint, and certainly these translations are as strange things as ever appear in the English language; and yet, probably, the *libretto* writers do as well as it is possible to do when it is considered how they are confined both by the music and the original poetry.

Italy at one time was indebted to Flanders and Spain for all her singers, as Germany and France have since been indebted to Italy; but all these countries had wit enough to rely on their own native genius and to form schools of their own; and why not England? Why has Italy become so superior? Because she studied the capabilities of the human voice, and rendered it the conduit of the most lofty poetic conceptions. Yet Dr. Burney, in his tour, informs us that the Bohemians, if they had the same advantages in point of tuition, would excel the Italians; for though the Bohemians have had singing schools in every village for above a century, their masters and composers are inferior.

The French language Dr. Burney also considers as far inferior to either German or Italian for musical compositions; yet France has long since founded a school (with whatever success) of French music. But what has been done in England for the encouragement of an English

school? Yet without such school, how is it possible to raise singers? A young man at twenty-three or four years of age, perhaps later, is discovered to possess a good voice, and is set into training; but is it possible he can ever become a musician? And unless a musician, no man can become a good singer. Accompaniments, instead of being a support, distract him; he is never safe in his time. He consequently sings feebly, and without energy, character, feeling, or grace; whilst, from his being able to sing a few ballads, or perhaps a song, pretty well, he is compared by his ignorant countrymen to the perfect masters of the art imported by competent judges. The position of the English singer, often ill-educated, wholly ignorant of poetry and its grand characteristics, and a bad musician, is consequently most pitiable, however good the voice nature may have given him, and upon which many of them are foolish enough to rely, instead of studying vocal pronunciation and music as an art and science.

PHENOMENA OF ARCHITECTURAL REVERBERATION.

At a recent meeting of the Royal Society of Edinburgh, Sir George S. Mackenzie read a paper "on the construction of a new Music Hall." The hall in question, which is attached to the Assembly Rooms at Edinburgh, will supply a desideratum which has been long felt in that city. Sir George stated, that being limited in point of space, they could not accomplish all that was desirable, but they had endeavoured to make the most of the area which was at their disposal. He observed that much difference of opinion existed as to the best form of a hall for giving effect to the performance of an orchestra. When the first musical festival took place here in 1815, the hall selected was the outer Parliament House; and great fears were expressed that the roof, which is of very curious structure, would operate most injuriously on the music. To their surprise, however, they found that it answered admirably. Sir Henry Bishop had mentioned to him, that similar apprehensions existed when the Marquis of Westminster gave a concert in his gallery, the walls of which were covered from end to end with paintings or statues placed on pedestals. But on trial the apprehensions proved groundless. The paintings and statues which chequered the whole surface of the wall, so far from confusing or destroying the expression of the music, seemed to bring it out with remarkable distinctness and effect. Dr. Christison mentioned, that he had had an experiment performed in the long hall of the College Library that morning, to test its effects on the human voice, and the result had surprised him. The

hall is, we think, 190 feet in length, by about 52 in breadth, has an arched and fretted roof, and each of its sides is divided into twelve cells, the partition walls of which project ten or twelve feet, and are shelved and covered with books. He was astonished to find that words spoken at the one end were much better heard at the other than in the large Assembly Room, which was of less than half the length. The effect was equally favourable on music sung by one voice, or sung in parts by three. Mr. Russell stated the result of observations made partly by himself and partly along with Sir John Robinson, on several public rooms, to ascertain their effect on papers read, or speeches delivered. It was found that each room had what might be termed its key-note, depending on its particular form and dimensions. If a sound was uttered in this key, the octave and fifth, and other harmonic notes, might be detected both below and above it. If a different note was sounded, discords blended with the harmonic notes, and produced confusion. Further, if two galleries or rooms of different dimensions, joined at right angles or otherwise; or if by some internal arrangement, one side of the room was made shorter than the other, a Babylonish mixture of sounds, and what was still more strange, irregular pauses or intervals of silence were produced, though the speaker or vocalist went on without interruption. In general, the more all reflected and secondary sounds were dispersed by broken or uneven surfaces, the better was the primary and direct effect of the voice heard, whether in speaking or singing.

It has often appeared strange that a science like acoustics, depending on mathematical principles, has been so little studied by our architects, or at least has yielded so little practical benefit. Some thousand pounds were expended a few years ago in fitting up a hall for the General Assembly in Edinburgh; it was found to be useless, because the speakers could not be heard in it. But the evil infests private houses as well as churches and public halls. One finds oneself now and then in a dining-room, where there is such a sweet confusion of echoes, that in a small party of ten, the gentleman at the foot of the table cannot catch the words of the lady at the head. If roughening the surface of a wall with pictures or books fits it for the purpose of conversation, it would surely be easy to find some less costly substitute, for the rendering of all rooms and buildings more fit for the use of society.

CORRESPONDENCE.

DOMESTIC MUSIC FOR THE WEALTHY.

LETTER III.

To the Editor of the Musical World.

SIR—By my two former letters, and the publicity you have given them, I conceive I stand pledged to

the prosecution of my subject, whatever difficulty I may feel, or whatever weakness I may display. But as it cannot be expected that penning paragraphs forms any part of the daily occupation of a Violoncello player, I hope all parties will look indulgently upon the manner in which I may say my say, pardoning the verbal slips for the subject's sake. I would connect with the confession of the fear and trembling with which I proceed, the repetition of an invocation of the aid of those who have information bearing on the subject, and talent for the advocacy of a good cause.

In my last I ventured to say, that the establishments pleaded for, would have a favourable influence on the art, and be advantageous to its patrons and professors. The first of these considerations is the greatest, and claims priority of attention, by every law of propriety. Neither professor, nor patron, worthy their designations, will hesitate to think so.

How, then, would these domestic establishments tend to the advancement of the art?

First, I should say, by an improved performance of the works of the great masters. This result, I conceive, might be calculated upon, whether the establishment were large or small; the class of works only would differ in the two cases. In the celebrated wind band retained by George the IV. it was, I believe, a standing regulation that its members should assemble, (no extraordinary circumstance preventing) for combined practice, two hours each day. This was, of course, totally irrespective of the seasons at which His Majesty commanded their attendance and services for his personal entertainment. And however considerable the individual capabilities of many members of that band might be, and unquestionably were, it was to the circumstance of their continually playing together, that the effect they produced was mainly to be attributed. Every man was used to his position, and, what was equally at least important, used to his neighbour. None but a practical musician will fully understand all that is included in these two circumstances, but he will do so at a glance; nay, more, he will feel it, by the revival of a host of uncomfortable reminiscences. But to the uninitiated I would just say in passing, that the members of orchestras being yoked in couples like horses, the misery is very great of finding yourself joined to a strange animal, prone to bolt, shy, get his leg over the traces, kick, or who knows not the road. One bad fiddler, it is notorious, spoils the effect of three good ones. But to return to my subject. On the basis of experience, and of argument, it must equally be evident that the refinements of musical performance are only attainable by reiteration of the same work, by the same artists, under the same conductor. By an establishment of the nature pleaded for, this might and would be accomplished in a greater or less degree; all other means are hopeless. No body of professors can possibly afford to voluntarily set apart time for this purpose. It is with considerable difficulty and sacrifice, that the most artistic among them procure anything like regular meetings for the studious performance of a quartet. It is a common feeling among the best class, that rehearsal to the extent sound judgment dictates as desirable, is in England unattainable. At the rehearsals for the Philharmonic Concerts, it is continually evident that the Conductor leaves off, not because he is satisfied, not because his object is attained, but because time is up, and he cannot detain the band. He is placed in the dilemma of attempting the perfecting music for a three hours' concert in a similar period, which is little other than an impossibility.

An entire meeting could, without difficulty, in a private establishment, be devoted to the emendation of a single work when needed. Much more, Sir, might be said, but want of time and space obliges me, like our bands, to leave my work half done.

In my next I purpose to attempt to shew, that the establishments in question would further tend to the advancement of the art—By the comparative repose, and opportunity for experimenting, they would afford such as are gifted with the creative powers in music.

I am, Sir,

Your obedient servant,

HENRY J. BANISTER.

50, Burton Crescent,
Tavistock Square,
Dec. 27, 1842.

The above is pregnant of excellent suggestions, and evinces the better qualities of a true artist, rational argument, and a penetration below the sunny surface of things; hence there is no need of excuse on the score of mere verbiage—to be intelligible is the aim; and if understood, it is accomplished. Every one must feel the truth of the observations respecting places and partners in an orchestra; all men are essential creatures of habit and association, and artists, from their education and necessarily excitable temperament, more so than any other race or community. We have always held that the prominent musical sin in England is the want of sufficient rehearsal, from whatever cause, which renders our very best performances but a mere game of hazard. In Paris, the concerts of the "Conservatoire," which are the parallels of our Philharmonic displays, have six or eight rehearsals of the same artists, constantly under the same conductor; and their programmes are about one act of ours. In Italy twenty rehearsals, at least, are given to a new opera—in Germany many weeks are bestowed on the preparation of every new piece, and in France many months—while here, we produce operas without one perfect repetition, and symphonies at a glance. All this requires amendment, and Mr. Banister's proposal would assist such amendment; for if music had a fair chance at home, in public it must keep pace. To use our correspondent's simile, if one horse of a pair steps out, the other must emulate him or fall into the mire. We hope Mr. Banister will pursue his interesting subject.

ED. M. W.

HOAX.

To the Editor of the Musical World.

MR. EDITOR,

Having recently suffered severely and unjustly in a professional point of view, for what my friends term "fun" (it is fun to them, but death to me), and as in your account of a *hoax* in your last number you say, "we suspect that in dishing up this bit of common-place waggery more COOKES than one were employed," I must beg you to alter the spelling of the word "Cooke," as the inference given is not complimentary either to G. Cooke or T. Cooke. Neither myself nor my father would indulge in any waggery to the prejudice or inconvenience of our professional brethren or any body else.—By inserting the above you will much oblige,

Your obedient servant,

GRATTAN COOKE.

31, Grafton Street, Fitzroy Square,
30th December, 1842.

We commiserate our correspondent's sufferings, and regret all severity to which he may have been subjected; we request our readers to follow our example and blot out the obnoxious pun altogether—at the same time we take leave to assure Mr. Grattan Cooke that he has the full credit of many a similar piece of "Fun," which, probably, obtained currency for the

very general suspicion in question; and we beg to add, that no one has ever for a moment implicated his valued and respected father, whose "waggery" is well known to be of a different quality.—ED. M. W.

REVIEW.

Haydn's Oratorio, "The Creation," newly arranged and edited by John Bishop.—R. Cocks and Co.

The publishers are entitled to the highest commendation, for placing this very much admired oratorio within general reach; thereby at once, serving the cause of music, and the public. The work is beautifully engraved, in a bold and clear notation; is printed on large paper, and bound in a handsome volume—the voice parts are complete, and the accompaniments are ably compressed for performance on the organ or pianoforte—this, at the price of fifteen shillings, must be such a temptation to all who are interested in this very popular composition (that *all*, comprising nearly every admirer of music in this country) that we augur a far wider and juster appreciation of the merits of the work, and a quick and valuable return to the publishers for their enterprising spirit.

Any lengthened review of the "Creation" would, at this time of day, be something worse than waste of words—its forty-five years' fame all over Europe, and the constant and frequent performance of it in this country, have made it too familiar to require analysis, and have tested its merit in the most satisfactory way—we have, therefore, but to speak of Mr. John Bishop's new arrangement, which, it is a mere justice to state, is accomplished in a most musicianly manner, and displays no less a knowledge of the powers of the pianoforte, than a familiarity with the orchestral effects it is intended to interpret. Mr. Bishop is already most favourably known to the public through his edition of the "Messiah," and the present publication confirms the high reputation which that has acquired for him—we have but one objection to offer—the tenor parts throughout are printed in the treble clef; which at the present day, when musical characters and technicalities are becoming so extensively familiar, seems to us a most superfluous deference to a most idle prejudice; and we could have wished, that in a version of so great a work, which, from its excellence and moderate cost, will most likely prove a standard one, that the notation indicating the true pitch of the several voices had been adopted—what is, however, of much more importance, is that the text of Haydn is given with great correctness, from the best authorities; and the whole is put forth with an evident care and attention that claim entire and unequivocal commendation.

"Rules for Chanting the Psalms,"—W. Crotch, Mus. Doc.—Mills.

Concise, easy, and useful directions, which should be in the hands of every organist and chorister not thoroughly accustomed to cathedral service.

"A Collection of Single and Double Chants," composed and arranged by W. Crotch, Mus. Doc.—Mills.

This collection includes 34 single and 40 double chants, principally composed by the Doctor, at various periods, between the years 1787 and 1841; many of them are consequently juvenile productions, but there is abundant merit and great science evinced throughout, and some of the specimens are master-pieces in their way. As an example book for the harmonic student, this publication will be valuable, and the advice on the composition of chants, contained in the preface, is didactic and useful. Both this and the preceding work, will greatly assist the cultivation of chanting in churches, now becoming prevalent.

Third Symphony (in A minor), arranged as a pianoforte duet. Felix Mendelssohn Bartholdy.—Ewer and Co.

The more intimate acquaintance with this work, which we have acquired through the medium of its present generally available form, has confirmed our previous notion of its being the finest purely orchestral composition, on a grand scale, that has proceeded from the gifted mind of Dr. Mendelssohn. Hitherto, this great composer, assuredly, beyond comparison, the foremost of the present era, has not shone so pre-eminently in his symphonies, as in other departments of instrumental music. His first symphony, in C minor, is certainly a work of remarkable energy—but it was composed at so early an age, that it can hardly be adduced as one of the bulwarks of its author's fame—moreover its best movement, the *intermezzo* in G minor, (we speak of it in its published form) is extracted from another, and far more able production—the *Ottetto* for stringed instruments, in E flat. His second symphony, in A major, written expressly for the Philharmonic Society, has never been published, and the few occasions which that misjudging body of professors has given us of hearing it, leave us but ill-qualified to pronounce a decided opinion on its merits. Our impression, however, is, that it is a work of distinguishing power, unsurpassed but by the masterpieces of Mozart and Beethoven, on the heels of which it closely treads. As Dr. Mendelssohn entitles the present symphony, in A minor, his third—we conclude that he does not regard the magnificent *Lob-gesang* as one of the class, consequently it would be out of place to speak of it

here. We shall therefore, proceed at once to state what we have to say, in respect of the publication before us—and that will necessarily be compassed in the briefest possible space, since a full analysis of the work has already been given in the first of a series of papers, entitled—"The Estimator," which appeared in Vol. XVII. of the "Musical World," and which the reader can scarcely have forgotten.

The general feeling indicated throughout this symphony, until the short coda in the major key, at the end of the last movement, is one of almost unvaried melancholy. The introduction, *andante con moto*, in A minor, is a tender and pathetic appeal. The chord of C major, introduced with such miraculous brightness—unexpectedly emerging out of the 6-4-2 on D, is, as it were, a momentary gleam of hope, which the unearthly extreme seventh, on D, that follows and brings us back to the minor key of A, quickly shows to be fallacious. This introduction brings us to the first grand movement, a kind of lengthened *barcarole* in A minor, *Allegro un poco agitato*—a veritable strain of undying sadness—a hopeless gush of sorrow. There is but one subject in this movement, but in length and importance, it is surpassed by few, even of the best of Beethoven. From beginning to end, this *allegro* is a flow of abounding beauty—its character is sustained to the very last bar with consummate mastery. We know of nothing, in the whole range of music, more impressive than the marvellous progression of chords at the commencement of the second part, and repeated in another key at the opening of the coda; the unison passage at the end, leading back to the subject of the first introduction which is dismissed in a few bars, introducing once more the extraordinary chord of C major—the gleam of deceptive hope—and once more the poignant extreme seventh on D—the true despair—is altogether one of the profoundest thoughts in modern instrumental music. The *intermezzo* which follows, a *vivace non troppo*, in F major, is, it is true, a temporary departure from the general feeling of depression conveyed by the rest of the symphony—but, after all, it is but a restless and unnatural intoxication—a will-o-the-wisp of the feelings—one of those intervals of unexplainable high spirits, which occasionally relieve the saddest temperament. The impudent effrontery of the second phrase in C major, is, as it were, the hollow merriment of an unsympathising companion—the futility of whose offensive joviality is well expressed by the misty obscurity of its progress, and the short-lived tenor of its extacies—for though it constantly afterwards appears, like a troublesome thought in a dream, it is invariably out of sorts, and evidently at war with its companion subject, whose joy is a joy of desolation—a wild

drunkenness, arising from a fearful effort to throw off the incubus of despair. One of the most startling points in this admirably original *intermezzo*, is the short episode growing out of the brilliant passage in the last page but one of the movement, in so new and wholly unlooked-for a manner.

Another striking feature is the oft-repeated rising of the E flat, in the chord of the 6-5-3 on A, to the E natural, in the chord of the 6-4-3 on G, which produces an effect unparalleled in its kind. The *Adagio* in A major, is an exquisite love-song—a poesy poured out with profuse eloquence—an appeal so passionate, as to be irresistible when comprehended. The rising to an extreme seventh, from the A in the diminished seventh on F sharp, to the G sharp, in the chord of the seventh on E, is one of the most touching points in our remembrance. The vague mystery of the episode, first introduced in A minor, and modulating into C major, afterwards in D minor, modulating into F major, has a wild and unearthly effect. The finale, *Allegro vivacissimo*, is as striking as any other part of the symphony. It is one incessant torrent of gloomy and grand despair. The coda in A major, however turns all this sadness into an irresistible joyfulness, and the symphony concludes as happily as a fairy tale. The arrangement is admirable, and gives an excellent idea of it seefect in the orchestre.

Every music-fancier should have a copy of this charming work in his or her library—every true music-lover will have one on the pianoforte, until its mine of beauties become treasured in the memory and the heart.

"John Parry's Quadrilles," arranged from his popular songs, by Luigi Negri.—F. C. Leader.

A right mirth-moving and dance-able set of tunes, well arranged for the purpose, and fully calculated to infuse new elasticity into wearying limbs, and flagging spirits. The well-known and relished airs of "Wanted a Governess," "Mamma is so particular," "Country Commissions," "The United Family," "A Wife Wanted," and "XYZ Married," are pressed into quadrille service very ingeniously, and "Berlin Wool," forms a most inspiring waltz. For Christmas parties, nothing can be more jovially appropriate, and we are sure there is not a country cousin on this side of the moon, who would not gratefully receive such a new-years' gift.

"There's beauty in the silent ware"—G. F. Kemp. Tregear and Lewis.

A pleasing song, on a pleasing subject—neither too difficult, nor by any means commonplace—the title page alone, is worth the price of the song, which will certainly have a great circulation.

"Night on the Lake,"—Duetto—Jules Benedict.—Crämer, Addison, and Beale.

An elegant trifle in the *barcarole* style, which might well entice the idle or the fastidious into a gondola, and, when there, induce them to forget that there was a shore. The duettino is in A flat, lies within the compass of most soprano voices, is extremely vocal, and presents no startling difficulty in the accompaniment, which, without being maudlin, is simple and just sufficient—the whole is the leisure labour of an unaffectedly artistic mind.

"The Elfin Queen," a song.—E. J. Loder.—T. Prowse.

This is a very pretty song, and worthy the talent and reputation of the composer—it is a pleasant melody in E flat, charmingly accompanied, and in the hands of a singer like Miss Dolby, would assuredly become a very popular favourite.

MUSICAL INTELLIGENCE.

Metropolitan.

MR. O. H. TOULMIN'S CONCERT.

A numerous and respectable auditory assembled at the "Horns" Tavern, Kennington, on Wednesday evening last, in compliment to Mr. O. H. Toulmin, on the occasion of his thirteenth annual concert. The programme was various and excellent. The *beneficiaire* himself, led an effective band, which executed the overtures to *Oberon*, *Preciosa*, *Lagazza Ladra*, and *Zampa*, with considerable fire, and very general correctness. Mr. E. Toulmin played Hummel's, rondo, "*Le retour a Londres*," on the pianoforte, and evinced a good share of taste, and no lack of spirit—in his accompaniments of the vocal pieces, however, especially in Mr. Henry Smart's *Estelle*, which Miss Dolby delivered with her wonted energy and feeling, he was not so much to be commended. Mr. A. Toulmin's fantasia on the harp was a clever rendering, applauded deservedly. Among the vocalists, Mrs. Shaw gave great pleasure by two Italian *arias*, and a duet from *Semiramide*. Mrs. A. Toulmin sang a ballad by Crouch, very charmingly, and a duet, with Miss Birch, from *Norma*. Miss Birch gained great applause in a *scena* from *Sonnambula*, and sundry Scotch ballads. Miss Dolby, in addition to *Estelle*, gave Ransford's ballad—"My Jamie thou wast kind to me," very gracefully. Mr. H. Phillips, and Mr. Harrison, also executed several vocal compositions, with good effect, and the rich humour of Mr. John Parry gave additional zest to this very agreeable concert.

CHORAL HARMONISTS.

The third meeting of the eleventh season of this very agreeable Society took place on Monday evening, at the London Tavern, and was numerously attended. The Lord-Mayor, and several of the City magnates, with their families, being present. The selection commenced with Beethoven's magnificent mass in C, which was capitally rendered throughout, save and except that Miss Birch sang a little out of tune, which we regret to find is becoming occasionally her wont. Cherubini's "O Salutaris," was charmingly sung by Miss Dolby—a "Laudate Dominum," given in the programme to Zingarelli, but which is the production of Mr. G. Cooper Junr. and is extremely creditable to his talent, was charmingly executed; the blending of Miss Birch's voice with the clarinet obligato (deliciously played by Mr. Lazarus) producing a very pleasing effect—the piece was much applauded. Mozart's magnificent motet in D, "Deus tibi," and his exquisite little "Ave verum," were well given, especially the latter by Mr. J. Bennett—and the first part concluded with "Adeste Fideles," finely arranged by Mr. Novello, and most effectively performed.

Morley's madrigal "I follow," was hardly so successful as usual here—it is not one of the best of this master, and finishing on a half close, the audience doubted whether it was ended, and withheld their accustomed encore.* The glorious "Oberon" overture was most deservedly re-demanded. "Over the dark-blue waters," followed in excellent style; and the prisoners' chorus, from "Fidelio," was as well given as by the original Germans, which is the highest praise—the solos were well supported by Messrs. J. Bennett and A. Novello—the latter gentleman fully merited the applause bestowed on "Ye twice ten hundred deities," which Mr. Lucas accompanied with the tact of a master. Miss Dolby then sang the "Wanderer," and obtained an encore—and Miss Birch and Mr. Dando in "A compi," brought back the remembrance of Billington and her brother, in those days which our seniors denominate "the golden" age of fine singing and violin playing—the piece was perfect. Mr. J. Bennett gave Mozart's "Un aura amorosa" with lover-like sensibility, and the "Macbeth Music" wound up one of the finest concerts ever given by the society. The violins were considerably improved since the last meeting; the wind instruments were, now and then, a little at fault, but the generalship of Mr. Lucas, the conductor, kept all smooth—and everybody was, as they should be, delighted with the evening's performance.

* We wish some one would revise the programme; from want of proper punctuation, the words of several pieces are rendered unintelligible.

ISLINGTON.

The subscribers to the Islington Literary and Scientific Institution had a great musical treat on Monday evening, when about 600 persons assembled for the second concert of the fifth season. Mr. Willy led a very efficient and good band, which played several overtures and a symphony with spirit and effect. Lindley—the Lindley—came out as fresh and green as ever, in a fantasia, which was applauded to the echo; and he even took part with Mr. Hill (tenor) and C. Severn (double bass) in one of Corelli's trios, which was loudly encored.

Several songs, duets and glees were extremely well sung by the Misses Pyne and Mr. John Parry; the young ladies were eminently successful in a duet by Gabussi, and Mr. John Parry did double duty as usual: being called upon to repeat his Swiss song, and "Berlin Wool," he answered after the manner of the Irish echo, by introducing other songs. Great credit is due to the director of the evening, W. Harvey Esq., and to the honorary secretary of the music class, Mr. John Goddard, for the musical treat, as well as for the general arrangements of the evening.

MR. WILSON'S ENTERTAINMENT.

Mr. Wilson repeated his very interesting "Adventures of Prince Charles," with a selection of Jacobite songs, to a goodly gathering, on Monday evening last, in the Store-street Hall. Mr. Wilson got through his duty extremely well, though evidently suffering from cold; but relying, as he does, upon one of the finest natural, manly organs, he usually laughs at the indulgences which to purely artificial voices are indispensable.

We wish Mr. Wilson would appoint a master of the ceremonies, to teach a portion of his friends that it is not usual for gentlemen to wear hats in a music-room; and that standing in the avenues, to the annoyance of ladies in the rear, is not to be tolerated anywhere.

We are informed Mr. Wilson is about to visit Brighton, Bath, and Bristol; which, however, will not interfere with his regular London entertainments, every Monday evening, at the Music Hall, Store Street.

COVENT GARDEN THEATRE.

Artaxerxes has been played here, as a managerial stop-gap; but neither Mrs. Shaw, for whom it was said to be expressly revived, nor the establishment in general, seem to have profited by its performance. Miss Rainforth has appeared in "Semiramide," but as we were not present on Tuesday, and as opinions are greatly at variance respecting the success of our favourite, in that very inappropriate character for her, we shall defer noticing the re-production of the opera till a future occasion.

THE MISSES LYONS' SOIREE.

A numerous and respectable audience assembled on Tuesday evening, being the third of a short series of very agreeable re-unions. Miss Eliza Lyon and Miss Ellen C. Lyon are pleasing singers, taught in a good school, and possessing, the former a high soprano, the latter a full mezzo-soprano voice, which each lady knows how to turn to good account—they sang a variety of pieces with merited applause. Miss Bassano, Miss Cubitt, Miss M. Byfield, Mrs. C. Harper, Mr. C. Purday, and Mr. von Hoff, contributed to the vocal abundance; and also a Mr. Miller, recently from Italy, whose style is pure and unaffected, evidencing high cultivation and capability. Mr. Blegrove played a solo very finely, and led a septet band. Miss Chipp and Mr. E. Chipp executed Meysser's "Guillaume Tell" duet, for piano and violin. Mr. Harper played the *obligato* to "Let the bright Seraphim," with his usual individuality. Mr. Platt played "Vi-eaviso" on the horn, in true woodland style, to charm the echoes in their sylvan dells; and a flute Roscius, or infantine Pan, Master Wells, aged nine years, pupil of Mr. Card, got through Drouet's "Rule Britannia" variations, most adroitly. Mr. F. Lyon conducted.

DRURY LANE THEATRE.

The pantomime engrosses attention here, and sends home multitudinous audiences, worked up to high laughing pitch, after the tragedies, nightly. Great expectations are formed of the complete success of the new *prima donna*, Miss Sabilla Novello, for whose debut the "Gazza Ladra" is getting up with considerable care and attention.

Provincial.

MANCHESTER, Dec. 27.

Spohr's "Fall of Babylon," was performed here on Friday last the 23rd inst., and the musical directors are entitled to great praise for the spirited manner in which this fine oratorio was produced. Professor Taylor was very properly selected to conduct the performance on this occasion.

Messrs. Hobbs, H. Phillips, Weiss, Walton, S. Cooper, Grimshaw, and Sheldrick, Miss Birch, and Mrs. Winterbottom, were the solo singers, who were admirably chosen for this great task; and by the band, ample justice was rendered to the composer's beautiful and masterly instrumentation; aided by the talented leader, Mr. Seymour, Mr. W. Lindley, our excellent violoncellist, with Mr. Wilkinson presiding at the organ, and a full and effective chorus of at least seventy voices. Unqualified praise is due to the able conductor, for the subdued character of the chorus, when *requies* piano, and the full and effective burst of *fortissimo* for the martial portions, and for the admirable manner in which he mastered his very difficult duty throughout. On the whole, this was certainly one of the finest musical performances ever heard in Manchester.

MADRIGAL SOCIETY.—A concert was given on Tuesday evening by this society, in the Exchange Dining-room, which was crowded to excess, and many visitors were unable to obtain seats. The singers, about ninety in number, were placed in an oblong square; Mr. Shore, the leader, at the head of the music-tables.

The madrigals chosen were all exceedingly beautiful compositions, but here so close a similarity in sound, that monotony occasionally was complained of. Had some light, playful, jocund madrigal been thrown in, here and there, to attract and please the imagination, the selection would have passed off more agreeably. Marenzio's "Fair Shepherd's Queen," and Morley's "I follow," were delightful productions, and came in for their deserved measure of applause. The *finale*, "Let us all sing, merrily sing," is a great favourite, and was loudly encored.

CHEETHAM, Dec. 29th.

The fourth meeting (for the present season) of our Glee Club took place on Thursday last, and was one of the most agreeable and numerous attendances that has ever taken place. The bill of musical fare was of a very high character, and comprised many novelties, especially some of the dramatic order, without which a whole evening's programme of glees, however judiciously selected, would become heavy and monotonous. The opening piece was Bishop's "Loud let the Moorish tambour sound." The duet was very sweetly given by Miss Graham (of the Royal Academy) and her younger sister, Miss Anna Graham, and the chorus was spirited and effective. Horsley's "Mine be a cot" followed, well sung by Messrs. Heelis, Cooper, Clough and Sheldrick. A quartet with distant choir, by Sir John Stevenson, called "Whither so fast, thou lady fair?" followed. Another fine glee of Horsley's, for five voices, brought out Mr. James Isherwood in style; his delivery of the beautiful bass solo in this glee, beginning "Dear lost companions of the tuneless art," was beyond all praise. The closing part, where the voices are in unison, "And waded with bloody hands," &c. was capitally rendered, Mr. Hughes, with his deep sepulchral tones, adding very much to the effect. "Flora gave me," and "Down in a flowery vale," were as usual, encored. A quartet from Rossini's *Tancredi*, "Ah se giusto," was perhaps the gem of the evening, and contrasted admirably with the glees. It was sung by the two Miss Grahams, Mr. Walton, and Mr. James Isherwood, and was most rapturously encored. Mr. Shore's prize glee, "Come, sweet mirth," brought out very favourably Messrs. Standage, Stephen Cooper, and Sheldrick; the author being present, presided at the pianoforte in place of the conductor, Mr. Graham. Beethoven's canon from *Fidelio*, to English words; "Within this panting breast," was capitally rendered, and as it deserved to be, well received. "Alone on the sea-beaten rock," by Sir John Stevenson, was next very nicely sung, Mr. Barlow distinguishing himself in the *alto* part. The same may be said of Dr. Clarke Whitfield's "Is it the roar of Teviot's tide?" in which Mr. Heelis's voice appeared to great advantage, and the solos had ample justice done to them by Messrs. S. Cooper and Sheldrick. Stevens's ever-pleasing glee, from "Oberon in Fairy-land," afforded Miss Graham an opportunity of displaying her superb voice; it was loudly applauded.

Messrs. James Isherwood, Walton and Clough then delighted the company by their spirited singing in Guglielmi's trio, "Giuro alla terra" and a most excellent wind-up to this delightful concert was given in the *finale* to Weber's "Der Freischütz." About one hundred gentlemen remained to a good supper; after which the glee and song went round until the prescribed hour of twelve, when, all separated reluctantly after a most pleasant evening. The Cheetham club numbers

its full complement of one hundred members, and has already names on its books for admission next season.

LIVERPOOL, Dec. 26.

We had two very interesting lectures last week, delivered by Mr. J. Bennett, the vocal professor, on his systemized method of class teaching, with a view to facilitate the acquirement and practice of music reading, commonly called "sight-singing." Mr. Bennett appears to have given great attention to the subject, and his lectures have satisfied many sceptics here, that this ancient plan of inculcation, which has been practised for centuries in the north of England, is the shortest and safest road to the desired object, hitherto promulgated.

BATH, Dec. 27th.

Our Christmas-eve oratorio attracted a most numerous and fashionable audience—the matchless "Messiah" was selected, and though heard annually here for several years, it was as fresh and charming as ever—such is the perenniality of high genius. Miss Birch, Mrs. A. Shaw, Mr. Hobbs, and Mr. H. Phillips, were the soloists, and a most efficient choir, under the direction of Mr. B. Taylor, executed the magnificent chorusses with admirable skill and power. Mrs. A. Shaw surprised and delighted every body by her very superior style, which, by many excellent judges present, was pronounced to be the finest specimen of Handel's song heard for many years.

Dec. 30.—Our Harmonic Society had a capital meeting last night, when the following pieces were excellently sung and deservedly encored—"Stevenson's "Give me the harp"—"Crows in a cornfield," of the late T. Phillips—and a duet of Mr. Millar, "England thy sea encircled Isle," a very pleasing novelty. Besides these, the selection included a great variety of popular compositions, which were executed in a style surpassed only in the best societies of the metropolis. The meeting was numerous and gave great satisfaction.

On Christmas day, the glorious Mass of Beethoven in C, was admirably executed at the Catholic chapel, with full instrumental orchestre and chorus—it produced a great sensation and effect, and reflected very high credit on the skill and good taste of Mr. Millar, the musical director.

WORCESTER, Dec. 22.

The Harmonic Society gave the third concert of their present series on Monday evening last. The selection of music was good, and was upon the whole admirably performed. Miss Davis's singing gave great satisfaction, especially in "The marvellous work," and "With verdure clad," which latter was rapturously encored. Messrs. Rickhuss, Major, and J. Cooper, also deserve great credit for their treatment of the various solos allotted to them. The band which consisted of twenty-four instruments, did their duty admirably. The selection from Handel's oratorio of Saul was given with great precision, particularly the chorus "Welcome, welcome, mighty king," which was deservedly encored; the noble fugue, "Preserve him for the glory of thy name," and the grand chorus, "Gird on thy sword." The Rev. W. Haverghal's Gresham prize anthem, "Give thanks"—a composition worthy of its author—was well executed, and Gluck's overture to *Iphigenia* was well played. The chorusses, "When his loud voice," Handel, "Lord for thy tender mercies sake," Farrant, and "The arm of the Lord," Haydn, exhibited a precision that left nothing to wish for. Mr. E. Rogers took the part of conductor, Mr. D'Egville that of leader, and Mr. Done presided at the pianoforte.

LEICESTER, Dec. 23.

Our gifted veteran townsman, Mr. Gardiner, gave a most interesting lecture to the members of the Literary Society and their friends, on the 12th

instant—taking for his subject, "The rise and progress of English vocal music, and of the lyric poetry connected with it." The lecture was comprehensive and luminous, embracing a great variety of specimens and quotations, from the earliest to the present times; and the illustrations were charmingly executed by Mrs. Inman, Miss Deacon, Messrs. Royce, Oldershaw, and Branstons. The whole was received with the most marked attention of a very numerous auditory, and acknowledged to have been one of the most gratifying lectures ever heard in Leicester.

BRISTOL, Dec. 26.

Our Madrigal Society gave a "Ladies' Night" at the Victoria Rooms, on Wednesday, to a company of at least 12,00 persons, including the principal families in the vicinity. The vocal band consisted of 8 efficient Cantos, 8 Altos, 13 Tenors, and 15 Basses. The able and indefatigable Director, J. D. Corfe, Esq., to whom the Society are so deeply indebted for their training, took his seat at a quarter to eight, and the following Madrigals were sung with precision and good taste:—

1 God save our gracious Queen. 2 All creatures now are merrily minded 1599, Benett. 3 Have I found her? O, rich finding! 1618, Bateson. 4 Since first I saw your face 1607, Ford. 5 Ladye when I behold the roses sprouting 1598, Wilbye. 6 Light of my soul, arise! 1838, Pearsall. 7 Sweet honey-sucking bees 1609, Wilbye. 8 The Nightingale, the organ of delight 1600, Weelkes. 9 Norse Melody (arranged by Pearsall) 10 Now is the month of Maying 1595, Morley. 11 Unkind, O stay thy flying 1598, Wilbye. 12 Thou art but young, thou say'st 1598, Wilbye. 13 Maidens fair of Mantua's city 1570, Gio. Gastoldi. 14 Come again, sweet love 1597, Dowland. 15 So saith my fair and beautiful Lycoris 1580 Luca Marenzio. 16 Canst thou love and live alone? 1611, Ravenscroft. 17 Flora gave me fairest flowers 1598, Wilbye. 18 Let us all sing, merrily sing 1667, Saville.

With the exception of Nos. 11 and 12, a revised arrangement of which has been recently published by the "Musical Antiquarian Society," the above compositions are established favourites. Nos. 4, 6, 8, 9, 10, 13, 14, 16, and 17, were encored. Mr. Pearsall's "Light of my soul," (No 6) the elaborate harmony of which is exceedingly beautiful, was distinguished by several rounds of applause; and another, "The Nightingale," (No 8) created much merriment from the ingenious manner in which the notes of the Cuckoo are imitated by all the parts in succession. The audience were provided with Tea in the ante-rooms; and the Concert closed at half-past ten, when the company retired highly gratified with the intellectual treat that had been provided for them.

BOLTON, Dec. 26.

Mr. James Bennett, the eminent tenor singer, delivered two most interesting lectures here last week, on the old Lancashire method of part and sight singing, which has been orally practised in that county, with the greatest success, for ages; but which is now first reduced to system by the talent and perseverance of the lecturer. It is believed that the views of Mr. Bennett on this subject are just, and likely to facilitate the spread of vocal practice throughout the country—all present having expressed their decided conviction that it simplifies the mode of acquirement, and at the same time imprints the quality and divisions of tones upon the ear and the memory. Mr. Bennett delivered his lecture in a very clear and unaffected manner, and was assisted by our organist, Mr. Fawcett; and Messrs. Burroughs, Dickenson, and Greenhalgh, who sang the several examples, and also some fine glees, in a pleasing manner. The lectures were extremely well attended.

Foreign.**PARIS.***(From our own Correspondent.)*

A walk along the Boulevards, and through the principal streets of Paris, at this busy season, is really amusing; the shops vie with each other in a display of things upon which the ingenuity of the French has been employed for some months past, to be had at all prices, from thousands of francs to a two-sous piece. As the eye must be attracted, a choice selection is exhibited in the windows, which serves as an inducement to enter for further examination; nor is this display confined to particular establishments, all in their way have something new to offer. It cannot be supposed, therefore, that music shops should be exempt from the prevailing epidemic—here much ingenuity exists. We behold a fine assortment of velvet bindings richly ornamented, presenting an exterior sufficiently costly to compensate for any lack of invention in the compositions, should such a deficit be found in the Albums and *Keepsakes*, for this world has been naturalized here. A title-page also is of more importance than at first appears, and the editor being aware of it, his province is to invent some attractive name, some high-sounding word. As for *sonata*, *fantasia*, *nocturne*, *andante*, all of which have been misapplied hundreds of times, they have no longer any charm, and are even, in some degree, detrimental to the sale. How necessary, then, it is to ransack the brain, when so much depends on the fruit of the search: we must not be surprised, therefore, if one day or other the names of two composers are seen on a piece of music, one for the subject, the other for the title. Amongst the publications for the new year, is an Album containing nine or ten pieces, called "L'Oiseau d'Or." Each composer has given the name of some bird to his composition, and Beethoven appears with his eagle. Now, should this little volume meet with the approbation of the public, we shall most certainly be indebted to the different composers for elephants, camels, kangaroos, porcupines, &c., preparing the way for the representatives of the mineral and vegetable world which must follow speedily; therefore, expect shortly a musical menagerie to emanate from this centre of civilization. It would be useless to analyse the different albums, as probably few will appear in London; however, there is one by Madame Viardot Garcia which, doubtless, will be published there; as independent of her genius, which is a sufficient guarantee for the merit of the work, she probably will be the interpreter of its beauties, during her next visit to Albion's shore. The following deserve particular attention: "L'Enfant de la Montagne," which paints well the savage independence of the mountaineer; "La Chapelle," a plaintive ballad, full of sweetness; "L'Enfant et sa Mère;" "Le Chêne et le Roseau;" "L'Ombre et le Tour." In all Madame Viardot Garcia has displayed much talent, there is an individuality in her compositions which has a great charm, and the modulations, full of originality, prove her to be a refined musician.

Truly, an amateur of good music is seldom gratified in this age of wonders, when the title of composer is so unsparingly bestowed, and where so little claim to it really exists; for even an eminent artist in a large party will not reveal himself, fearing he may not be understood, but is content with a display of mechanical difficulties, more or less gracefully performed: some there are who will not make any concession to the prevailing taste of the day, and among those is Mr. Dizi, who has lived retired here for some years, respected by all who know him: in a re-union the other evening, some of his studies were performed, selected from the fourth book, dedicated to the Queen of the Belgians. There is an indescribable charm about them; an intense feeling pervades all; each has its distinct character, never wandering into labyrinths of complicated modulations, but pre-

serving with good taste and judgment a near relationship of chords in their different inversions. Those who have a tendency to wander from the path of melody would do well to procure and study them. Few have had the good fortune of hearing this amiable and eminent artist besides his pupils and intimate friends. It is with difficulty he can be prevailed on to touch his harp for strangers, but when any of those friends arrive from England who have partaken of his liberal hospitality at White Cottage, on the banks of the Thames, then the strings resound, and all the warmth of his character is, as it were, invested in those lovely studies which must ever remain models of classic elegance.

PARIS, Dec. 31, 1842.

P.S. The establishments and the population are all too much engaged, at this moment, with the Carnival Balls, to think of any musical performance beyond the Quadrilles of M. Musard and his *confrères*, of which there is, doubtless, a vast store preparing for exportation, to be ready for the London season.

Miscellaneous.

MEYERBEER.—This composer has left Paris for Berlin, taking with him the score of the "Prophet," which will not be put in rehearsal till his return to France next April.

EDINBURGH FESTIVAL.—The musical festival given in pursuance of the will of General Reid, who founded the Professorship of Music in the University, will take place on February 13, on a liberal scale. Sir H. Bishop, on hearing Miss Sabilla Novello sing, immediately engaged her for this meeting.

MR. BALFE.—The new French opera of Mr. Balfe is in full rehearsal at the Opera Comique in Paris.

MALIBRAN'S MONUMENT.—The statue of Malibran has recently been placed within the Mausoleum erected on her estate at Lacken. The gate of the building is of open work, and the figure being of white marble, is relieved by the dark brown walls of the tomb, and by means of an unseen window in the dome, is so lighted as to produce a very surprising effect; the dome is painted in fresco, and the statue represents the lamented cantatrice in the act of ascending to the "choir of Cherubim and Seraphim."

MR. WILSON.—One of the greatest compliments to this gentleman, and the most certain proof of his great provincial success, arises from the number of imitators, plagiarists and impostors, who throng the smaller towns and villages in all parts of the country. We, however, put the lovers of Scottish song upon their guard against delusion, which is alike insulting to them, and injurious to Mr. W., and to merit and fair dealing in general. We have received accounts of several of these itinerant worthies—the most impudent of all was a fellow who announced a series of entertainments of Scot-

tish music in Newcastle, Berwick, &c. and called himself Mr. H. Wilson, the celebrated vocalist from Edinburgh. A tolerably good audience assembled, in spite of some doubts as to his being the real "Simon Pure;" but as soon as the celebrated vocalist appeared, the doubts of the audience were dispelled, and the greater portion left the room during the first attempt, while a few, inclined for some amusement, remained and turned into ridicule everything the fellow said and did. He was eventually hooted out of the place.

CHERTSEY.—We rejoice to learn that a Harmonic Society, is in progress of formation, in this pleasant village: with a view to musical instruction as well as performance—we wish all good success to this laudable undertaking, and trust it will from a stirring example to other places, otherwise cut off from the enjoyment of music which most large towns present.

MRS. ALFRED SHAW'S name was underlined in the Covent Garden bills, to perform Captain Macheath, in the Beggar's Opera; but the manager, on remonstrance and reflection, wisely admitted that it would be degrading to that talented vocalist to assume such a character, and withdrew the announcement, to the no small gratification of the admirers of the first contralto singer of the day. Mrs. Shaw's name was underlined before she had an opportunity of reading the part, which she immediately returned (after perusing it) declining to play it.

THE BISHOP OF WINCHESTER.—A performance of sacred music having been recently proposed to take place in St. Saviour's Church, Southwark, the Bishop objected to the use of the edifice for such purpose; but on being informed that the proceeds were intended to assist the charitable institutions of the parish, he inquired the amount probable to be realized; and on being informed that it was expected to reach £150 or £200, he immediately wrote a cheque for the larger amount—an act which might hallow the most ultra-sanctimonious opinions. We commend the good bishop's conduct to the notice of the less liberal, and more squamish, wherever they dwell.

BLUNDERING COMPOSITORS.—Mr. Wilson, the Scottish minstrel, *par excellence*, who is very particular in correcting the bills of his entertainments, was not a little annoyed lately, in the country, when he saw the song of "Beyond yon hills, where Lugar flows," thus announced—

"Beyond yon hills, where sugar grows!"

When the vaudeville of the *Welsh Girl* was played at Liverpool, the bills announced that the music was by Mr. John Parry, the celebrated Welsh *methodist*, instead of *melodist*!

DUPREZ and STAUDIGL will appear together in Rossini's "Guillaume Tell," at Covent Garden. A musical piece, by J. L. Hatten, is in rehearsal at Drury Lane, in which Miss Romer, Mr. Allen, and Mr. H. Phillips will appear.

PROVINCIAL CONCERTS.—We are glad to hear that there are several musical performances about to take place in the country. Concerts will be given this day at Canterbury, and tomorrow at Dover. On Monday, a concert will take place at Walthamstow, on Tuesday one at Bath, and on Wednesday another at Brighton, at which several of the London stars will appear, so that crotchets and quavers are looking up in the provinces.

ST. PETERSBURGH.—There are three theatres in this city, viz., the "Grand Theatre" at which German and Russian operas and ballets are represented, the "Michael Theatre" for French and German comedies and vaudevilles, and the "Alexander Theatre," at which Russian performances are alone permitted. The Grand Theatre is a larger and more beautiful building than the grand opera at Paris. The Russians have but one national opera, entitled "All for the Czar," this opera is exceedingly popular, and was composed by Glinka, it is without any recitative parts, and the melodies are somewhat monotonous. This great theatre, possessing two distinct companies and orchestres, does not succeed so well as might be expected. The manager, General Guedonof, being scarcely equal to the difficult task of catering for the public amusement. The "Michael" is by far the most attractive theatre. German companies perform three evenings in the week, and French companies for vaudevilles and ballets exhibit on the other nights.

AMATEUR OPERA PERFORMANCE.—We delight to notice that Barnett's "Mountain Sylph" is to be performed at Manchester next Wednesday, by a company of amateurs, for the benefit of the Deaf and Dumb Asylum. Manchester is rich in music-lovers, and possesses a very large amount of superior professional talent; but this enterprise places the town in advance of every other provincial place in the kingdom, since we believe it is the first attempt at an amateur opera, out of the metropolis. For itself, and its laudable object, we wish it all possible good success.

MR. F. SECOND.—This gentleman has established a class, on the Wilhem system, at Egham, of which place he is the organist. The number is considerable and the progress of the pupils extremely satisfactory.

APOLOGY.—The great press of matter this week, obliges us to defer noticing the performance of the "Messiah," last night, at Exeter Hall, and that of the "Creation," by the Melephonic Society, also last night, till next week.

SPOHR'S VIOLIN SCHOOL.—We observe by an advertisement in another column, that a new edition of this valuable work is about to be published, on reduced terms—this will be acceptable news to violin teachers, the work being superior to any, yet generally known.

THE WILHEM SCHOOLS IN PARIS.—A choir of seven hundred children of the Orphan Asylum, sang the service at Notre Dame, on Christmas day, under the direction of M. Hubert, the successor of M. Wilhem—the execution is described as having been singularly perfect and effective.

ITALIANIZED VIOLIN-STRINGS.—We have examined Mr. Dodd's improved English strings and tested them against Foreign Strings, of double the cost—the result is such, as to warrant us, in recommending them to the attention of violin players, in unqualified terms. When it is borne in mind, that the Italian article is by no means so good as it used to be, and that much of what is sold as Italian, is really of inferior English manufacture, this improvement of Mr. Dodd is a desideratum.

GEMINIANI.—In 1751, Geminiani visited Ireland, to pass some time with the scholar Dubourg. He had devoted some years to compiling an elaborate treatise on music, but soon after his arrival in Dublin, by the treachery of a female servant, the manuscript was purloined out of his chamber, which was never recovered; his inability to repair his loss made so deep an impression on his mind, that he pined away, and soon died.

ORGANS.—The comparative size of the following organs will give our readers an idea of their power, &c.:—St. Paul's, total of pipes, 1,783; St. Peter's, Cornhill, 2,090; Exeter Hall, 2,187; Birmingham, 2,636 (to be enlarged); York, 4,089; Christchurch, Newgate Street, 4,500; and the great organ at Haarlem, 4,551. An organ has lately been erected in Great George-street Chapel, Liverpool, by Mr. Hill, who built the York and Birmingham instruments, under the direction of Mr. Gauntlet, who opened it last year, which may be termed the English Haarlem organ, for it was built on the same principles, and has the largest swell in Europe; and the large pedal-pipes are thirty-two feet long, within one of which a Daniel Lambert might take a nap. In regard to the exterior (or case) of an organ it must not be taken as a criterion of the size or power of the instrument, for very frequently the case is made to suit particular situations, higher or lower as may be required. The Haarlem organ is 108 feet high and 50 feet broad. Mendelssohn, during his recent visit to London, performed on the organ at St. Paul's Cathedral, St. Peter's, Cornhill, and Christchurch, Newgate-street, and he stated as his decided opinion that when the last mentioned instrument is

completed, it will rank among the finest in Europe, for the pedal pipes are joined to what is termed the manual (or that part played by the hands); consequently the power is vastly increased, for when a full chord is sounded with hands and feet, the volume of tone is magnificent.

FACTORY MUSIC.—In the manufacturing districts of Lancashire, Derbyshire, and the West Riding of Yorkshire, music is cultivated among the working classes to an extent unknown in any other part of the kingdom. Every town has its Choral Society, where the sacred works of HANDEL and other great masters are performed, with surprising skill and effect, by vocal and instrumental bands of workpeople and mechanics. Hence the practice of this music is a common domestic and social pastime among them. Their employers encourage so salutary a recreation by countenancing and contributing to pay the expences of their musical meetings; and some great manufacturers provide regular musical instruction for such of their workpeople as show a disposition for it.

ITALIAN CHURCH MUSIC.—"The common genius of the modern Italian church music is infected with the same puerility of style as their opera airs. An unbounded compass, extravagant divisions on single syllables, a play upon particular words, to the neglect of the general sentiment of the song, form its general character. How can it be otherwise, when the same musicians generally compose for the opera and the church? They have in Italy no established choirs of priests; the *castrati* are the chief singers in the church; who, in Rome, go around the city in bands as they are accidentally hired, and bring no credit to the sacred music, either by their character or personal appearance. The truth is, church music in Italy, like that of the opera, is considered more as a matter of amusement than devotion; hence the decorations and musical exhibitions of their churches, in the time of carnival, approach towards those of the theatre at an opera, and the general attention is so far from being turned to sacred subjects, that it is exercised in *debates* and *quarrels* about the excellence and superiority of the performing *castrati*."—From Dr. Brown's *Dissertation on the Union of Poetry and Music*—1792.

MUSICAL EDUCATION.—It is from the acknowledged moral influence of music that it enters into the philosophical systems of education of PESTALOZZI and FELLEBERG; the latter of whom has long experienced its efficacy in his far-famed seminary at Hofwyl.

ITALIAN OPERA HOUSE.—The fashion and manners of the Opera have much altered since 1791. The stuffed chairs were made of the same rich materials the boxes were lined

with; the dress of the audience was also strikingly different, especially that of the men; the bag-wigs, ruffles, and swords, had scarcely disappeared, and in some few instances you would see a lady in her hoop struggling to get in at the box-door. For many years after there was a master of ceremonies to inspect the dress in passing through the hall, and, unless gentlemen were in silk stockings, and shoes, with a *chapeau de bras* under the arm, they would not be admitted. I remember seeing Mr. Roscoe, the poet, and another gentleman, turned back in consequence of having mixed coloured trousers; they were compelled to go into the gallery. The distinction of the opera-hat continued for twenty years afterwards. It was a matter of convenience, for in a crowd you carried it under your arm, and in your place you sat upon it. Of late years the strife amongst singers has been to surpass each other in voice and execution; and no season has opened without the manager's furnishing a succession of prodigies. These attractions have drawn to the opera, crowds of persons round the doors long before the time of opening; and in the rush to get in, some have been maimed, and ladies have lost portions of their dress. When Mademoiselle Sontag first made her appearance, a gentleman had his coat-lap torn off, which a lady, with me, pinned together for him; after we were seated, shoes were held up in all directions to be owned. The pit will hold a thousand persons, yet so great has been the desire to be present, that the seats have been filled at the first burst of the company into the theatre; and ladies, who came after that time, have had to stand amidst a crowd of men through the whole performance. These circumstances have had an influence upon dress. They have filled the pockets of the managers, but have done away with all the ceremonies of the place.—*Gardiner's Music and Friends.*

IRISH UNION AND CONCORD.—Mr. Crouch and Mr. White, hitherto rival lecturers on the music of Ireland, have, it seems, joined issue and intend shortly to commence a course of lectures at the Hanover Square Rooms, in which they will be assisted by Miss Birch, Miss Dolby, Miss Cubitt, and other popular vocalists—also a Harpist, Irish piper, &c.—Irish notes are at this moment at a premium.

LIST OF NEW PUBLICATIONS.

INSTRUMENTAL.

Viotta, "Recollections of Harlem," Waltz for Pianoforte—Ewer and Co.

Burgmuller's "Two Polish Galops," 1 and 2—Chappell.

Hunten's "Melodies de Puget," in 4 Books—Ditto.

Hunten's "Bagnato il sen di Lagrime," Piano and Flute—Ditto.

Hunten's "Les Bords du Rhin," Grande Valse—Ditto.

Osborne's Grand Fantasia, from "Le Duc d'Orlonne"—Ditto.

Plachy's Variations on "Dell'aura tua Profetica,"—Ditto.

Burgmuller's Waltz from the new opera, "Le Roi d'Yvetot,"—Ditto.

Burgmuller's "Galop from Le Roi d'Yvetot,"—Ditto.

Burgmuller's Waltz from "Lucrezia Borgia,"—Ditto.

A. Fleche—*Court Beauties*, Quadrille—Jefferys and Nelson.

Glover, Charles W.—*The Bal Masque*, Quadrille—Ditto.

Glover, Stephen—*The Waterloo Banquet*, Quadrille—Ditto.

Montgomery, W. H.—*The Festival*, Quadrille—Ditto.

Sedgwick, A.—*Punch*, Quadrille—Ditto.

Musard's *Royal Scotch Quadrilles*—Ditto.

VOCAL.

Orpheus, Quartetts, Book 12—Ewer & Co.

Rubini, G. B.—*So che un Sogno e la Speranza*—Chappell.

Bellini—*Angiol di pace*, song from the Trio—Ditto.

Ronzi—*L'Eco della Veneta Laguna*, No. 1, *L'Interrogazione*—Ditto.

Ronzi—*L'Eco della Veneta Laguna*, No. 2, *Barcarola*—Ditto.

Ronzi—*Io re voglia bene assaje*, Neapolitan song—Ditto.

Arigotti—*Ah pure alfin sincero*, duetto, S.C.—Ditto.

Cimarosa—*My Lady, the Countess*, Trio—Jefferys and Nelson.

Paisiello—*When lords for love are suing*, Arietta—Ditto.

Nelson—*The Pearly Deep*, Ballad—Ditto.

Cimarosa—*Ere the early ray of morning*, air—Ditto.

G. A. Macfarren—*Spread wide the Sail*, Round for 3 voices—Chappell.

Cowell, Miss—*Weep ye not for the Dead*, sacred song—Ditto.

Norton, Hon. Mrs.—*Song of the New Year*—Ditto.

John Barnett—*Whisper thou Tree, thou lonely Tree*, duet—Jefferys & Nelson.

Edward Loder—*What Gift shall I send*, duet—Ditto.

G. A. Macfarren—*Gaily o'er the dancing Tide*,—Ditto.

G. A. Macfarren—*Smiles and Tears*, duet—Ditto.

S. Nelson—*By the gentle Guadalquivir*, duet—Ditto.

Bellini—*Hear me, Norma!* duet—Ditto.

Bellini—*Turn not from me*, duet—Ditto.

Various—*The Queen's Boudoir*, for 1813—Ditto.

Crouch—*White Rose of Meath*—Ditto.

Hine—*Oh, weep not, my Shclah*—Ditto.

H. Russel—*The old Water Mill*—Ditto.

Dessauer—*Serenade*—Cramer and Co.

Benedict—*The constant heart*—Ditto.

Dessauer—*La Serenata*—Ditto.

G. A. Macfarren—*Two merry gipsies are we*—Chappell.

G. A. Macfarren—*We are spirits blythe and free*—Ditto.

J. Warren—*Introduction to the mode of singing Catches, Glee, Rounds, Canons, and Madrigals*—Cocks and Co.

WORKS RECEIVED FOR REVIEW.

Haydn's "Creation," edited by John Bishop.—"Introduction to the Mode of singing Catches, Rounds, Canons, Glee, and Madrigals," by Joseph Warren.—"The Choralist," Nos. 3 and 4, by Henry Russell.—"A Collection of Cathedral Chants," by W. Crotch, Mus. Doc.—"Rules for Chanting," by the same.—"There's beauty in the silent wave," by George Frederic Kemp.—"There's beauty in the valley green," by the same.—"Go, gentle Rose," by Grattan Cooke.—"The days when we were boys together," by Thomas W. Ellis.—"A Second Fantasia, for the Pianoforte," by R. Andrews.—"The Royal Caledonian Quadrilles," by George Frederic Kemp.—"The Royal Junnie Cope Quadrilles," by George Frederic Kemp.—"The American Quadrilles," by the same.—"The Royal English Quadrilles," by the same.—"Our dear Fireside," by John Pask.—"Grand Fantasia for the Harp," by Frederick Chatterton.—"Fantasia de Concert—Harp," by the same.—"Reminiscences of Bellini"—Harp—by the same.—"Le Voyage du Prince de Joinville"—Harp—by the same.—"The Prince of Wales's Grand March"—Harp—by the same.—"Mon. Sejour a Brighton"—Harp—by the same.—"La Juie D'Edinbourg"—Harp—by the same.

Notice to Correspondents.

* * * In answer to numerous enquiries, it is respectfully stated that the subscription to the "MUSICAL WORLD" is 16s. per annum, or 4s. quarterly, which ensures the delivery in every part of England, Ireland, Scotland, France, and Belgium by the first post after Thursday—the terms for America are 25s. per annum, the Numbers being forwarded by the Post-office Mails on the 14th and 28th of each month. Single copies may be obtained by remitting the amount either in coin or postage stamps, to Mr. E. B. Taylor at the Office.

The Terms for Advertisements are—under 10 lines, 4s. Ten lines, 5s. Twenty-five lines, 10s.—and 6d. for each additional line. Consecutive Advertisements may be contracted for on reduced terms.

Mrs. M'Cartney—Mr. F. Second—Mr. Fearnley—Mr. Bussell—Mr. Buck—Miss Jennings—Colonel Waring—Lady Gardner—Mr. Freshfield—Thomas Halford, Esq.—their subscriptions are acknowledged, with thanks.

Subscribers are requested to address all remittances to the Publisher, Mr. E. B. Taylor.

We regret the necessary postponement of the title-page and index of Vol. XVII. till next week.

All letters and parcels for the Editor should be addressed to him, at the "Musical World" Office, No. 3, Coventry-street, Haymarket. Matters relating to the current week should be forwarded on Tuesday.

Advertisements are particularly requested to be forwarded to the office early—they cannot be received after 4 o'clock on Wednesdays.

A lady's request for information respecting the age of a celebrated horn-player, is complied with most readily; if the lady has wagered to the gentleman's detriment, she has wagered also to her own—if she can defer her bet for three years she may win.

Osiris.—Always.

John o' Groat.—Beethoven certainly did harmonize many of the airs in Thomson's Collection.

Pedalus.—Look into Rincke.



THEATRE ROYAL, COVENT GARDEN.

PUNCH'S PANTOMIME; OR, HARLEQUIN
KING JOHN AND MAGNA CHARTA,
EVERY EVENING.

This Evening, THURSDAY, JANUARY 5th, 1843,
Rossini's Opera,

SEMIRAMIDE.

Semiramide, Miss Rainforth—Arsace, Mrs. A. Shaw—Oroë, Mr. Leffler—Assur, Mr. Giubelei—with the PANTOMIME.

Friday, Auber's GUSTAVUS VASA, and the Pantomime.

Saturday, a POPULAR OPERA, and the Pantomime.

The Public is respectfully informed, that Mrs. A. Shaw will shortly appear in Rossini's LA DONNA DEL LAGO.

An entirely new and original Opera, composed by MR. BENEDICT, is also in rehearsal.

The Box-office in Hart Street, is open from 10 till 4 daily.

PRINCESS'S THEATRE,

OXFORD STREET.

On Thursday, January 5, 1843, Bellini's

LA SONNAMBULA.

Amina, Madame Eugénie Garcia. Liza, Mrs. T. H. Severn. Therese, Madame Feron.

Count Rodolpho, Mr. Weiss. Alessio, Mr. Walton. Elvino, Mr. Templeton.

Madlle. Melanie Duval and M. Denize, will dance a new Pas de deux.

To conclude with

THE YELLOW DWARF.

Friday, a New Musical Drama, in two acts, called THE FISHERMAN'S DAUGHTER, the music composed by E. J. Loder and Mr. Hodgson, with The Welsh Rabbit, and the Yellow Dwarf.

Saturday, LA SONNAMBULA, and the Yellow Dwarf.

Donizetti's LUCIA DI LAMMERMOORE, is in rehearsal, and will be produced next week.

Mrs. G. A. Becket's LITTLE RED RIDING HOOD is also in preparation.

The Box-Office is open from 10 o'clock till 4.

THE CHINESE COLLECTION,
HYDE PARK CORNER.

This Splendid Collection, consists of objects EXCLUSIVELY CHINESE, and surpasses in extent and grandeur any similar display in the known world, entirely fills the spacious Saloon, 225 feet in length, by 50 feet in width; and embraces upwards of FIFTY FIGURES AS LARGE AS LIFE, all fac-similes, in groups, and in their correct native Costumes, from the highest Mandarin to the lowest subject in the Empire.

Also MANY THOUSAND SPECIMENS, both in Natural History and Miscellaneous Curiosities; illustrating the appearance, manners and customs of more than 300,000 Chinese, respecting whom the Nations of Europe have had scarcely any opportunity of judging.

Is now OPEN for public Inspection from 10 in the MORNING TILL 10 at NIGHT.

Admission 2s. 6d. Children under 12, 1s.

MR. WILSON'S
SCOTTISH ENTERTAINMENTS.

MUSIC HALL,

STORE STREET, BEDFORD SQUARE.

On Monday Evening, 9th January, at Eight o'clock, Mr. WILSON will give his second Entertainment, in which he will sing a selection of the most admired songs of Scotland. Pianoforte Accompanist, Mr. Land, of the Theatre Royal, Drury Lane.

Part I. Collections of Scottish Tunes—Popularity of Allan Ramsay's Tea-table Miscellany—peculiar endings of many of the old Scottish airs—their construction.—"Jock o' Hazeldean"—"The Birks of Aberfeldy"—"Roy's Wife of Aldivalloch"—"My Jo Janet"—"The Waifu's Heart"—"My Boy Tammy."

Part II. "The Braes aboon Bonaw"—"Thou hast left me ever, Jamie"—"Saw ye Johnie coming quo' she?"—"Up in the morning early"—"Saw ye my wee thing?"

Doors will be opened at half-past 7, the Entertainment commence at Eight, and terminate about ten o'clock.—Tickets 2s. each; Reserved Seats, 2s. 6d. Private Boxes for six persons, 15s.; for eight, £1; to be had at the Music Hall, at Messrs. Cramer's, at Duff's, and at Leader's.

In the course of the Season, Mr. Wilson purposes giving his Illustrations of Irish Melody, English Melody, and the characteristic Music of various countries.

ROYAL GRECIAN SALOON,

EAGLE TAVERN,
CITY ROAD.

The Performances at this favourite "Temple of the Muses," consist of standard OPERAS—a Concert and a COMIC PANTOMIME. Mr. Frazer, of the Theatre Royal Drury Lane, Mr. H. Horncastle, Mr. Baldwin, Mr. McMahon, &c., Miss M. A. Atkinson, Miss Crisp, Mrs. Young, Miss Johnstone, &c. will nightly appear. Mr. G. Macfarren's adaptation of "LA DOUBLE ECHELLE" has proved a decided hit, under the title of the "Ladder of Love"—Mr. P. Phillips's DIORAMIC ANNUAL, a Tour up the Rhine, and the Pantomime of HARLEQUIN FARMER, are nightly hailed with enthusiastic applause. Doors open at 6. Begin at half-past 6. Director Mr. Campbell.

HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE PRINCE AND PRINCESS ROYAL, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admission 1s.

Open from Eleven o'clock till dusk, and from Seven till Ten. Madame TASSAUD & Son's Bazaar, Baker-street, Portman-square.

SACRED MUSIC.

A COLLECTION OF SINGLE AND DOUBLE CHANTS, composed and arranged by Dr. CROTCH, 8s.—RULES for CHANTING the PSALMS, &c. By Dr. CROTCH, 1s.—PSALM TUNES for CATHEDRAL and PARISH CHURCHES, with Preface, &c. By Dr. CROTCH, 5s. 6d.—TALLIS'S LITANY and RESPONSES, arranged for the daily use of Cathedrals and Collegiate Churches. By Dr. ELVEY, 5s.—"GOD MOVES in a MYSTERIOUS WAY" (Cowper's Hymn). E. ISELIN. 2s.—"I WILL ARISE." R. CREYGHTON, D.D. 1s.

London: Published by R. Mills (late Birchall), at his Original Musical Circulating Library, 110, New Bond-street.

CLASSICAL CHAMBER CONCERTS,

1843.

MR. W. STERNDALE BENNETT has the honour to announce to the Nobility, Gentry, and his Pupils, that he will give, at his residence, 42, UPPER CHARLOTTE STREET, FITZROY SQUARE, on the under-mentioned dates. Three Performances of Classical Chamber Music:—

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During the Series Mr. BENNETT will perform selections from the Pianoforte Works of

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Subscribers' Names received, and Tickets for the Series (One Guinea each) to be had, at Messrs. Cramer, Addison, and Beale's, 201, Regent Street; Messrs. Mori and Lavenu's, 28, New Bond Street; Messrs. Coventry and Hollier's, 71, Dean Street, Soho; Mr. Leader's, 63, Bond Street; Mr. G. Peachey's Pianoforte Manufactory, 73, Bishopsgate Street; Messrs. Collard and Collard's, 20, Cheapside; and of Mr. BENNETT, at his Residence.

As a limited number of Tickets will be issued, an early application is requested.

42, Upper Charlotte Street, Fitzroy Square,
November 25th, 1842.

To be published by Subscription, in 8vo, accompanied with Letter-press, in Paris, 6s. each. The first part will be ready in January next.

RELIQUIAE MUSICAE ANTIQUAE

Specimens of Ancient Music, Sacred and Secular, by Composers of England, Italy, Germany, France, and the Netherlands, from the Thirteenth to the Eighteenth Century. To be edited by EDWARD F. RIMBAULT, F.S.A., Organist of the Swiss Church, Honorary Secretary to the Percy and Musical Antiquarian Societies, and Editor of the Works printed under the direction of the Motett Society; and JOSEPH WARREN, Organist and Director of the Choir of St. Mary's Catholic Chapel, Chelsea.

The object of this publication is to show the gradual progress of melody and counterpoint in various countries; by collecting together in a connected form numerous interesting specimens from ancient MSS. and rare printed works. A work of a similar kind was published some years ago by the late John Stafford Smith, entitled "Musica Antiqua," but from the want of a proper classification of the materials, and the absence of authorities and explanatory notes, the work is rendered comparatively useless, except to the initiated in musical antiquities. The Editors intend arranging their work in divisions and subdivisions, each treating of a particular branch of the art, and thus enabling the inquirer to gain a distinct knowledge of each subject individually.

In announcing the present work, the Editors beg to state that they have peculiar facilities for the undertaking, not only from their own libraries and those of their friends; the collections at Oxford, Cambridge, and the British Museum, but also from the great Continental libraries, with many of which they are in communication, and from which much information of a new and valuable nature may be expected.

Subscribers' Names received by Mr. RIMBAULT, 9, Denmark-street, Soho-square; and at CHAPPELL'S, 50, New Bond-street, London.

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Grand Selection from "Robert le Diable" every evening.—Solo performers—Messrs. Tyler and T. Julian Adams, on Monday and Thursday; Messrs. Laurent and Saynor, on Tuesday and Friday; Messrs. Keating and Blagrove, on Wednesday and Saturday. The real Scotch Quadrilles, introducing the Highland pipes, as arranged by Adams, in honor of her Majesty's visit to Scotland, every evening. Followed by the performances of the Infant Thalia, Experiments with the Colossal Burning Lens, the new Oxy-hydrogen Microscope, magnificent series of Dissolving Views, popular Lectures, &c. The Laughing Gas every Tuesday, Thursday, and Saturday evenings.

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Mons. de Gilme, Professor of Music from the Conservatoire, at Brussels, attends between the hours of four and five, on Tuesdays, Thursdays, and Saturdays, to show the instruments, and a call at any time will be considered an honour.

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